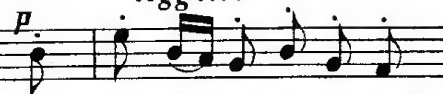


L'istesso tempo.
Soprano.

leggiere



Now Gil-pin had a pleasant
leggiere

Alto.



Now Gil-pin had a pleasant
leggiere

Tenor.



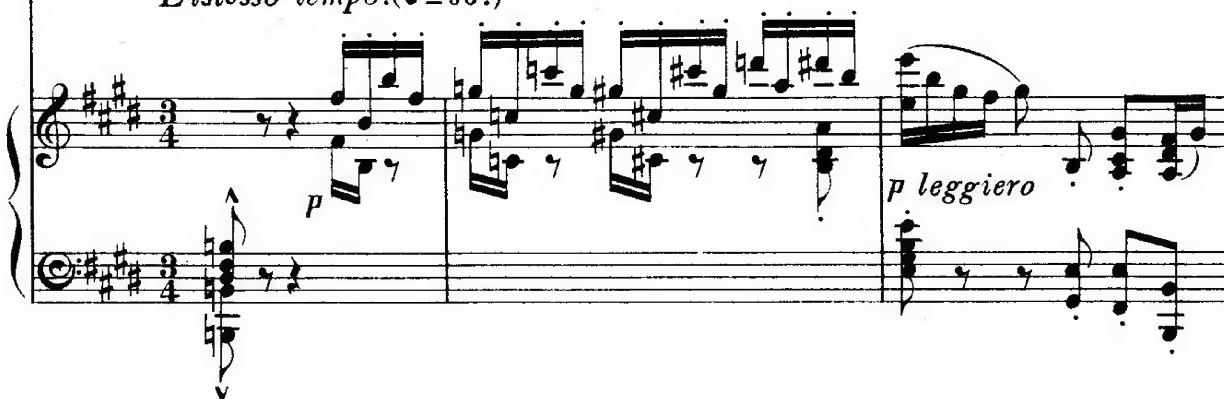
Now Gil-pin had a pleasant
leggiere

Bass.



Now Gil-pin had a pleasant

L'istesso tempo. (♩ = 96.)



p leggiere



wit,— And loved a time - ly joke,— And thus un-to the



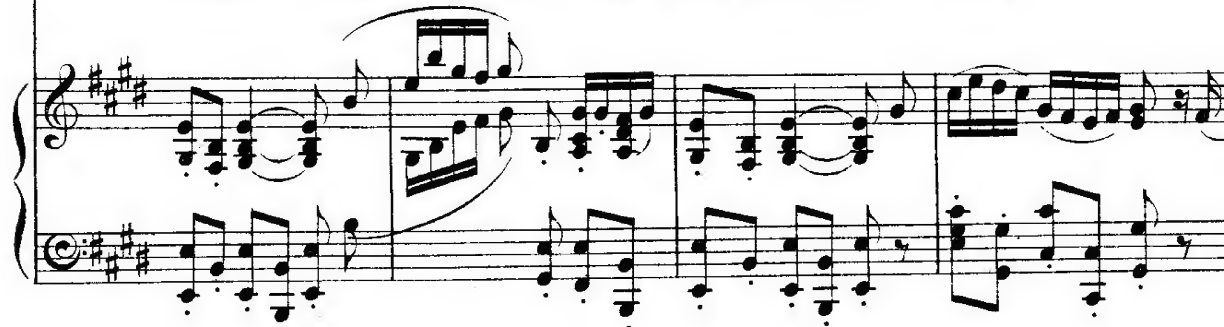
wit,— And loved a time - ly joke,—



wit,— And loved a time - ly joke,— And thus un-to the



wit,— And loved a joke, and loved a time - ly joke,—



Cal-len-der In mer-ry guise he spoke:—

p In mer-ry guise he spoke:—

Cal-len-der In mer-ry guise he spoke:— *mp* I

p In mer-ry guise he spoke:—

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The first vocal staff has the lyrics "Cal-len-der In mer-ry guise he spoke:—". The second vocal staff has the lyrics "In mer-ry guise he spoke:—" and is marked with a piano (*p*) dynamic. The third vocal staff has the lyrics "Cal-len-der In mer-ry guise he spoke:—" and is marked with a mezzo-piano (*mp*) dynamic. The fourth vocal staff has the lyrics "In mer-ry guise he spoke:—" and is marked with a piano (*p*) dynamic. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support.

N

came because your horse would come; And if I well for - bode, My

N

p

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The first vocal staff has the lyrics "came because your horse would come; And if I well for - bode, My". The second vocal staff has the lyrics "came because your horse would come; And if I well for - bode, My". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The system is marked with a piano (*p*) dynamic. The system is labeled with a large 'N' at the beginning and end.

cresc. *mf*

hat and wig will soon be here, They are up - on the

mf

p

The Cal - lender, right glad to find His friend in

p

The Cal - lender, right glad to find His friend in

road. — The Cal - lender, right glad to find His friend in

p

The Cal - lender, right glad to find His friend in

dim. *p*

mer-ry pin, ——— Re - turn'd not a sin-gle

mer-ry pin, ——— Re - turn'd him not a sin-gle

mer-ry pin, ——— in mer-ry pin, ——— Re - turn'd him not a sin-gle

mer-ry pin, ——— in mer-ry pin, ——— Re - turn'd him not a sin-gle

p

word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

pp

But to the house went in; Whence

But to the house went in; Whence

But to the house went in; Whence

molto rall.

Molto Andante e maestoso.
(with mock dignity.)

straight he came with hat and wig;— A wig that flow'd be-

straight he came with hat and wig;— A wig that flow'd be-

straight he came with hat and wig; A wig that flow'd be-

straight he came with hat and wig;— A wig that flow'd be-

Molto Andante e maestoso. (♩ = 69.)

sf *p* *sf* *p* *sf* *p*

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, Each come - ly in its

- hind, — A hat not much the worse for wear, — come-ly in its

Ped.

mf *P*
kind. — He held them up, — and in his turn —

mf
kind. He held them up, and in his turn —

mf
kind. He held them up, and in his turn Thus

mf
kind. He held them up, and in his turn —

P
sf *p* *sf* *p*

Ped.

Poco più vivo.

Thus show'd his rea - dy wit;—

Thus show'd his rea - dy wit;—

show'd — his rea - dy wit;—

Thus show'd his rea - dy wit;— *mf* My head is twice as big as

Poco più vivo. (♩ = 78.)

sf p sf p

Ped. *

yours, They therefore needs must fit.—

f sf

D

Bass.

p But let me scrape the dirt a-way, That hangs up-on your face; —

Q *Allegro vivace.* (♩ = 126.)

mf And stop and eat, for well you may Be in a hun-gry

Tenor.

mp Said John, It is my wedding - day, And

case.

all the world would stare, If wife should dine at

Ed - monton, And I should dine at Ware. So, *p*

turn-ing to his horse, he said, I am in haste to dine, *poco espressivo p*

R cresc.
'Twas for your plea - sure you came here, *f tr*

Molto moderato.
Soprano. *p* Ah,
Alto. *p* Ah,
You shall go back for mine. *f*
Bass. *Molto moderato. (♩=88.) sf p*

luck - less speech, and boot - less boast! For which he paid full

luck - less speech, and boot - less boast! For which he paid full

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have treble clefs and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are 'luck - less speech, and boot - less boast! For which he paid full'.

dear; For while he spake, a bray-ing ass Did sing most

dear; For while he spake, a bray-ing ass Did sing most

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves have treble clefs and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are 'dear; For while he spake, a bray-ing ass Did sing most'. The piano part includes dynamic markings like *mf* and *f*, and articulation marks like accents (^).

loud and clear.

loud and clear.

f

dim.

S *Più mosso.*

p *accel.*

Where-at his horse did snort, as he Had heard a li - - on

S *Più mosso. (♩ = 100.)*

f *cresc.*

3 3

And gal-lop'd off with all his might, and

And gal-lop'd off with all his might, and

And gal-lop'd off, and

roar, _____ And

f

p

gal-lop'd off with all his might, As he had done be - -

gal-lop'd off with all his might, As he had done be - -

gal-lop'd off with all his might, As he had done be - -

gal-lop'd off with all his might, As he had done be - -

fore. _____

fore. _____

fore. _____

fore. _____

(♩=100.)

sf *p* *cresc.* *f*

dim. *p*

f *pp*

Vivacissimo. (♩=88.) or (♩=176.)

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are in G major (one sharp) and the piano is in G major. The piano part has a complex, rhythmic accompaniment with many accidentals. The vocal parts are mostly rests, with a final note on each staff marked with a 'P' and 'A-' below it.

Four vocal staves and a piano accompaniment. The vocal staves have lyrics: "- way went Gil - pin, and a - way Went Gil - pin's hat and". The piano part continues with the same complex, rhythmic accompaniment as the first system.

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, they were too

p **T**

big. Now Mis-tress Gil - pin, when she saw Her hus-band post-ing

p

big. Now Mis-tress Gil - pin, when she saw Her hus-band post-ing

p

big. Now Mis-tress Gil - pin, when she saw Her hus-band post-ing

p

big. Now Mis-tress Gil - pin, when she saw Her hus-band post-ing

T

cresc.
down In - to the coun-try far a - way, She pull'd out half-a -

cresc.
down In - to the coun-try far a - way, She pull'd out half-a -

cresc.
down In - to the coun-try far, She pull'd out half-a -

mf
down, She pull'd out half-a -

cresc.

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; un - to the youth she said, This

P

mf Bell, This shall be yours, when you bring back My

mf Bell, This shall be yours, when you bring back My

mf Bell, This shall be yours, when you bring back My

cresc. shall be yours, this shall be yours, when you bring back My

cresc. *mf*

dim. *mf* U hus-band safe and well, This shall be yours, when you bring back My

dim. *mf* hus-band safe and well, This shall be yours, when you bring back My

dim. *mf* hus-band safe and well, This shall be yours, when you bring back My

dim. *mf* hus-band safe and well, This shall be yours, when you bring back My

dim. *p* *mf* U

dim.
hus - band safe and well.

dim.
hus - band safe and well.

dim.
hus - band safe and well.

dim.
hus - band safe and well.

dim.
p

mp
The youth did ride, and

mp
The youth did ride, and

mp
The youth did ride, and

mp
The youth did ride, and

p

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main;

cresc.
in a trice he tried to stop, By catch - ing at his

cresc.
in a trice he tried to stop, By catch - ing at his

cresc.
in a trice he tried to stop, By catch - ing at his

cresc.
Whom he did try to stop, By catch - ing at his

[illegible]

glad - ly would have done, The fright - ed steed he
 glad - ly would have done, The fright - ed steed he
 meant, and would have done, The fright - ed steed he
 - form - ing what he meant, The fright - ed steed he

fright - ed more, the fright - ed steed he fright - ed more, And
 fright - ed more, the fright - ed steed he fright - ed more,
 fright - ed more, the fright - ed steed he fright - ed more, And
 fright - ed more, the fright - ed steed he fright - ed more,

made him fast - er run.

p And made him, made him fast - er run.

made him fast - er run.

p And made him, made him fast - er run.

W

mp a - way Went

mp A - way went Gil - pin and a - way Went

mp A - way went Gil - pin and a - way Went

W

f *p*

mp *cresc.*

The post - boy's horse right
 post - boy at his heels, The post - boy's horse right
 post - boy at his heels, The post - boy's horse right
 post - boy at his heels, The post - boy's horse right

cresc.

f

glad to miss The lum - bring of the wheels. Six
 glad to miss The lum - bring of the wheels. Six
 glad to miss The lum - bring of the wheels. Six
 glad to miss The lum - bring of the wheels. Six

f

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

f

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

[illegible][illegible]

high - way-man! *ff* a high - way-man!

high - way-man! *ff* a high - way-man!

high - way-man! *ff* a high - way-man!

high - way-man! *ff* a high - way-man!

Not one of them was mute; *f*

Not one of them was *f*

Not *mf*

mute; And all and each that

one of them was mute;

mp Not one of them was mute;

dim.

p

mf And all and each that

pass'd. And all and each that

mp *cresc.* All and each that pass'd, that

p All and each that pass'd, *mf* all that

cresc.

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd Did join in the pur - suit. *f* *ff*

Detailed description: This block contains four vocal staves. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics 'pass'd that way Did join in the pur - suit.' are written below the first three staves. The fourth staff has the lyrics 'pass'd Did join in the pur - suit.' Dynamics *f* and *ff* are indicated at the beginning and end of the phrases. The music consists of quarter and eighth notes.

f *cresc.* *ff*

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with a treble and bass clef. The right hand plays a series of triplets of eighth notes, marked with a '3' and a slur. The left hand plays a steady eighth-note accompaniment. Dynamics *f*, *cresc.*, and *ff* are indicated. A fermata is placed over the final triplet in the right hand.

Detailed description: This block contains four empty vocal staves, each with a treble clef and a key signature of one flat. They are intended for additional vocal parts or a repeat of the first system.

f *cresc.* *ff*

Detailed description: This block shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The right hand plays a series of triplets of eighth notes, marked with a '3' and a slur. The left hand plays a steady eighth-note accompaniment. Dynamics *f*, *cresc.*, and *ff* are indicated. A fermata is placed over the final triplet in the right hand.

First system of music, measures 1-4. The piano accompaniment features a series of triplets in the right hand and a bass line in the left hand. A 'dim.' (diminuendo) marking is present in measure 4. The vocal line begins in measure 2 with a forte (*f*) dynamic.

Second system of music, measures 5-6. The piano accompaniment continues with triplets. A mezzo-forte (*mf*) marking is present in measure 6. The vocal line has a 'Y' marking above measure 5 and a 'mf' marking above measure 6. The lyrics "And now the turn - pike" are written below the vocal line.

Third system of music, measures 7-8. The piano accompaniment continues with triplets. A piano (*p*) marking is present in measure 7. The vocal line has a 'Y' marking above measure 7. The lyrics "And now the turn - pike" are written below the vocal line.

mf And now the turn-pike gates a - gain Flew *cresc. -*

now the turn-pike gates a - gain Flew o - pen,

mf And now the turn-pike gates a - gain Flew *cresc. -*

gates a - gain Flew o - pen, flew

f o - pen in short space; ——— The toll - men think - ing

cresc. - f o - pen in short space; ——— The toll - men think - ing

f o - pen in short space; ——— The toll - men think - ing

cresc. - f o - pen in short space; ——— The toll - men think - ing

f do

as be - fore, the toll - men think - ing as be - fore, That

as be - fore, the toll - men think - ing as be - fore,

as be - fore, the toll - men think - ing as be - fore, That

as be - fore, the toll - men think - ing as be - fore,

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous triplet melody in the right hand and a supporting bass line in the left hand. The bass staff provides harmonic support with chords and single notes.

Gil - pin rode a race, that Gil - pin rode a

That Gil - pin rode a race, that

Gil - pin rode a race, that Gil - pin rode a

That Gil - pin rode a race, that

The piano accompaniment continues with a triplet melody in the treble staff, marked *sempre f*. The bass staff features a strong bass line with accents, marked *sf* and *Λ*.

race, that Gil - - - pin rode a

Gil - pin rode a race, he rode a

race, that Gil - pin rode a

Gil - pin rode a race, Gil - pin rode a

ff

sf *ff*

race.

race.

race.

race.

ff

ff

ff

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

And so he did, and won it too, —

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

For he got first to town. Nor stopp'd till where he

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

dim. *f* *p*

poco rit. *sostenuto* *rit.* *Allegro moderato.*

-gain get down. *f*

-gain get down. Now let us sing, Long

poco rit. *sostenuto* *rit.* *f*

-gain get down. Now let us sing, Long

-gain get down. *f* Now let us sing, Long

poco rit. *sostenuto* *rit.* *Allegro moderato.* (♩ = 108.)

f *f*

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, May I be there to

ff **AA**

Now let us sing, Long live the King, And

seel! *ff* Now let us sing, Long live the King, And

seel! *ff* Now let us sing, Long live the King, And

seel! *ff* Now let us sing, Long live the King, And

AA

ff

Ped. *

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Ped. *

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

rit. *ff*

next doth ride a - broad, May I be there to

next doth ride a - broad, May I be there to

rit. *ff*

next doth ride a - broad, May I be there to

next doth ride a - broad, May I be there to

largamente *rit.* *ff*

Vivacissimo.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major (three sharps) and 2/2 time. Each staff begins with a vocal line marked with an accent (^) and the lyric "see!". The notes are: Soprano (G4), Alto (F#4), Tenor (E4), and Bass (D4).

Vivacissimo. (♩ = 88.)

Piano accompaniment for the first system. The right hand features a melodic line with triplets and a forte (*ff*) dynamic. The left hand plays a rhythmic pattern of eighth notes, also with triplets. A *Ped.* (pedal) marking is present at the end of the system.

Piano accompaniment for the second system. The right hand continues the melodic line with triplets. The left hand plays a rhythmic pattern of eighth notes. A repeat sign is present at the end of the system. A forte (*ff*) dynamic is marked at the beginning of the final measure.